

TNT 100

OWNER'S MANUAL



The "TNT" is the successful result of our efforts to design and produce a completely professional, single unit bass amp in the low price range. This new amp is powered by our rugged, 45 watt (RMS @ 5% THD) electronic chassis that features some new and unique tone circuitry previously unavailable even in the most expensive amplifiers. Our "TNT" features a full set of conventional volume, bass, and treble controls plus the new middle shift and middle controls. The middle and middle shift controls work in conjunction to vary the amp's response in the vital mid-frequency band. The middle control varies the blend of the mid-frequencies while the middle shift control determines the range of mid frequencies affected by the middle control. These two mid controls enable the "TNT" to produce an extremely wide range of response curves extending from the low, booming bass sound to the funky, penetrating, tight sounds so popular in today's music. We have included a master

volume control to enable the preamp to be over-driven for various distortion and sustain effects and also provide a method for controlling the amp's sensitivity for maximum performance in the recording studio.

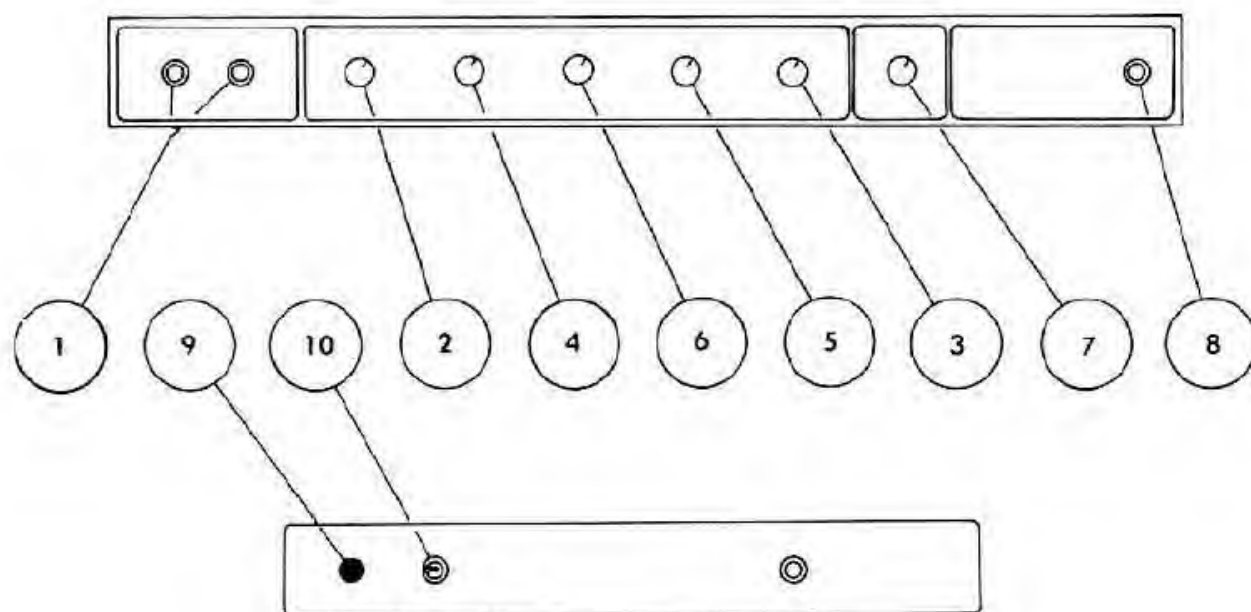
The rugged output circuit of the "TNT" uses a pair of 15 amp, high energy, power devices coupled to a large, aluminum heatsink for maximum durability under road conditions. The single, heavy duty 15" speaker is securely mounted in a rugged, 3/4 inch ported cabinet and is covered with 34 ounce "Tolex" to stand up under constant use. The power output and tremendous penetration of the "TNT" is adequate for any playing situation where extremely high volume levels are not required. This professional bass amp is superior to anything in its price category. Comparison will demonstrate its unmatched value.

1 The input jacks are arranged in a unique circuit that allows a wide range of input levels to be handled by the TNT. Input one is the high gain input and should normally be used when plugging in your instrument. Input two is the low gain input and should be used if the signal from your instrument tends to overload (distort) the preamp. If two instruments are used and both jacks one and two are used, the circuit automatically balances the gain of the two inputs so that the sensitivity of both are identical.

2 The volume control serves to control the gain of the preamp. This preamp circuit makes possible exceptional gain and input impedance while allowing the amplifier to provide tremendous dynamic range.

3 The treble control is part of an electronic crossover and may be considered as a level control for treble frequencies. These variable feedback type tone controls are capable of providing a cut as well as a boost. Because the treble control is a volume control for treble frequencies, it is good practice to operate it close to fully clockwise for maximum benefit and volume. Experimentation will allow the musician to find the level that works best for his preference in tone.

4 The bass control is also part of an electronic crossover that forms the tone circuit and works as a level for the bass frequencies. The bass control provides for both a boost and a cut in bass response.



Like the treble control, the bass should be run near its full clockwise position for maximum volume from the amp.

5 The middle control enables the musician to tailor the vital mid-range response. Experimentation with the unique middle circuit will show that it is much more effective than conventional circuits.

6 The middle shift control enables the player to select the particular frequency range that he wants to cut in the midrange spectrum. This means that he can change and vary the total sound characteristics of the amplifier simply by turning a single control.

7 The master volume control is very useful for obtaining a number of effects. The most common use of this control is for obtaining overdrive and sustain at low sound levels. Another valuable use for this control is for controlling the response and noise of the amp in a recording studio.

The master volume control is the final gain determining element before the signal is fed into the output amplifier and could more accurately be called a "sensitivity" control. To obtain maximum overdrive and sustain, the individual channel volume controls should be set near maximum, and the output of the system should be adjusted with the master volume control. You will discover that many different and pleasing harmonic effects can be obtained by trying different settings of the tone, volume, and master volume controls.

8 The pilot light indicates when power is applied to the amplifier.

9 The fuse is located within the chassis and should be replaced with one of the proper value if it should fail. It is necessary that the proper value fuse be used to avoid damage to the equipment and to avoid voiding the warranty. If your amplifier blows fuses, the unit should be taken to a qualified service center for repair.

10 The line power switch is of the three position type with the center position being **off**. The three position switch has two **on** positions which are used to ground the amplifier properly. One of the on positions will yield the least hum or popping when the pick up is touched and this is the position that should be used.

The power amplifier is built on a large aluminum heatsink to cool the output devices. A thermostat is connected to this heatsink to shut the system down in case of overheating. Low speaker impedances tend to cause the amp to run hotter than normal, and could cause the automatic cutoff to operate if the output stage becomes hot enough to endanger the output devices. The thermostat is self re-setting and normal operation will be restored when the unit reaches safe operating temperatures.

SPECS

OUTPUT POWER @ 1 KHZ @ 120 VAC LINE:

Rated Power: 45 W RMS @ 8 Ohms

Power vs. Distortion: 45 W RMS @ 5%THD into 8 Ohms

25 W RMS @ 5%THD into 4 Ohms

PEAK POWER @ RATED LOAD: 3.4 Amps & 27 Volts, 90 Watts

MUSIC POWER OUTPUT @ RATED LOAD: 70 W RMS @ 5%THD

FREQUENCY RESPONSE: 3 DB Down @ 40 HZ & 20 KHZ

INPUT CHARACTERISTICS: (tone controls flat, Vol. @ 12:00, master full CW)

Sensitivity: 30mV @ 1 KHZ-Input Impedance: 330 K Ohms

Noise: 64 open ckt., 70 50 K Ohms, 72 Short ckt.*

TONE CONTROLS: + 20 DB @ 50 HZ & 5 KHZ

MIDDLE CONTROL: 20 DB cut

MASTER VOLUME: Used in conjunction with input volume to produce overdrive.

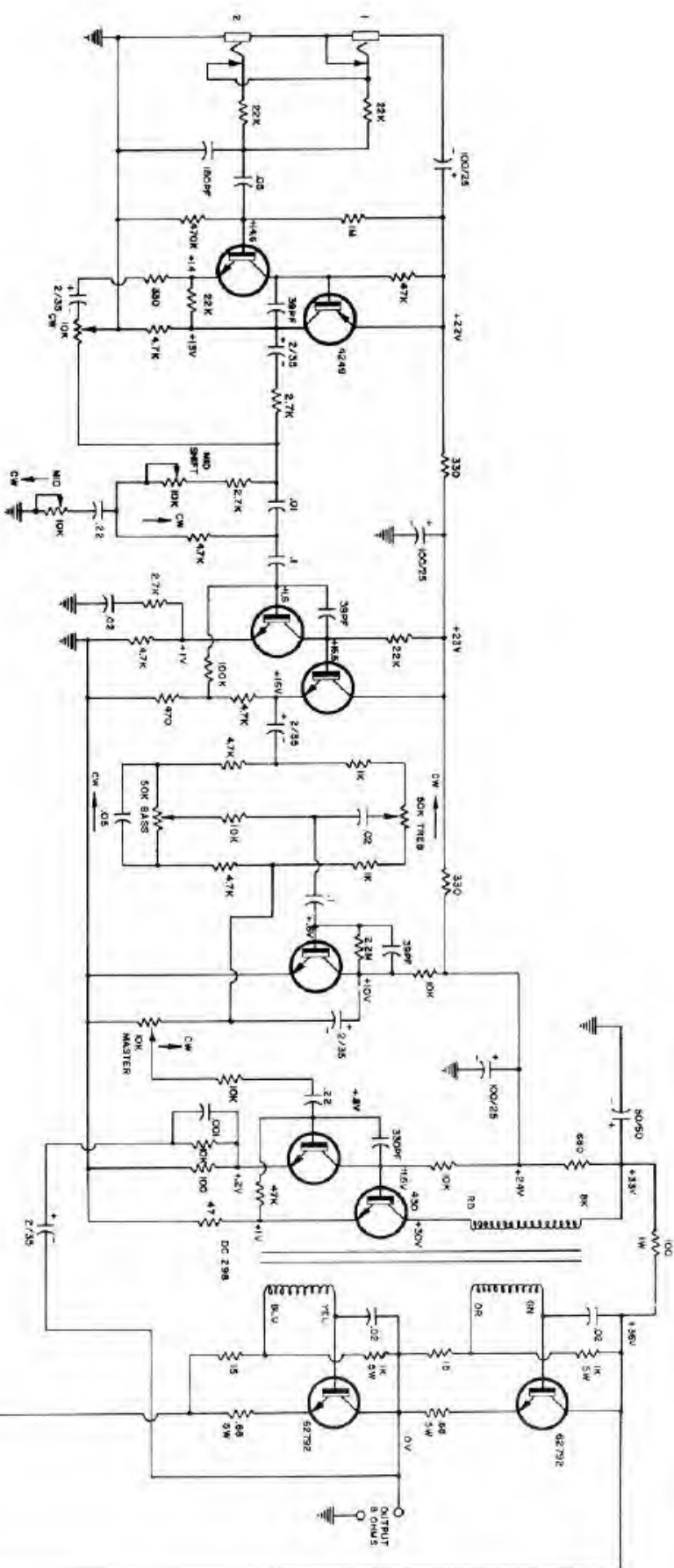
*Signal-to-noise ratio in DB below rated output

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Peavey Electronics Corp.

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NOTE
ALL TRANSISTORS 90% GRS UNLESS NOTED
ALL RESISTORS 1/2W UNLESS NOTED
ALL CAPACITORS 50V UNLESS NOTED
ALL DIODES 1A/200V PIV UNLESS NOTED

PRIMARY CONNECTIONS
FROM POWER SUPPLY
240V 50/60HZ

